





OREAN  
INEMA

2000



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Korean Cinema 2000

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## MESSAGE

The year 2000 will be remembered as a year when Korean film moved into the international spotlight. Korean cinema, which has steadily increased its potential, is slowly manifesting its power.

After the sensation of IM Kwon-taek's *Chunhyang* competing at Cannes, then the surprise and delight of LEE Chang-dong's *Peppermint Candy* being awarded at the Karlovy Vary Film Festival and young director KIM Ki-duk's *The Isle* being invited to the Venice Film Festival, Korean cinema's potential has only begun to emerge.

As with most other countries in the world, in the 1980s Korean film had to survive the onslaught of Hollywood movies. However, Korea's struggles in developing into a sustainable power and its wisdom in bravely lifting bans on neighbouring Japanese movies have resulted in Korea becoming one of the few countries in the world that maintains a 30% share of the domestic film market.

Future-oriented filmmakers, a government that promotes culture, and an audience that enthusiastically supports domestic films have all helped to strengthen the foundations of the Korean film industry. Young Koreans with a burning interest in films, new directors eagerly entering the film business, the construction of a solid production system and the emergence of

major film producers are the strengths that Korean cinema holds in preparation for the future. In particular, the endless efforts of filmmakers to express their unique perspectives in a variety of genres have become another powerful source of energy.

The Korean government and the Korean Film Commission are for Korean filmmakers. Support ranges widely from production funding for feature films, independent short films, and animated films to script contests. We also devote ourselves to building the infrastructure for film production, such as the Seoul Cinema Complex and a Post-Production Facility that meets international standards. Finally, the efforts of filmmakers and people who aim to preserve their own cultural identity are the strength for sustaining Korean cinema.

If the 20th century was a preparatory period for Korean cinema to introduce itself to the world, the forthcoming 100 years will be the time for Korean cinema to sail the high seas of international cinema. This challenge can be met, because we are prepared for it.



YOO Gil-chon

Chairman

Korean Film Commission



Introduction

*“Nouvelle Renaissance” of  
Korean Cinema*

LEE Yong-kwan

*Vice Chairman  
Korean Film Commission*





## “Nouvelle Renaissance” of Korean Cinema

### Booming Industry and the Fear of Monopoly

1999 will be marked as a year of great progress for the Korean film industry as many Korean films won back audiences that were primarily drawn to foreign movies. A prime example of this is the action thriller *Shiri* which sold over 2 million tickets in Seoul alone. The success of 1999 has created an opportunity for the Korean film industry to leap forward, and this can be seen from the statistics. In 1999, the market share for domestic films in Korea was estimated to be at 36.1%, a 64% jump from the 22.5% recorded in 1998. It proves economically that we are undoubtedly seeing a renaissance in Korean cinema. Excluding the US, Korea is perhaps the only country in the world where the market share for domestic films approaches 40%.

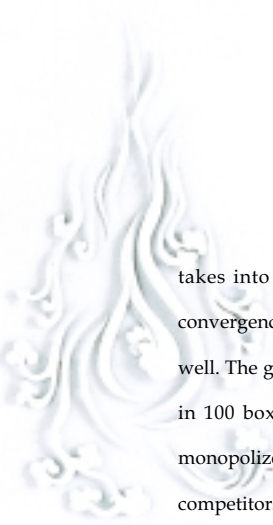
However, predictions from earlier in the year fell short of expectations. Industry experts forecasted that the market share would exceed 40% after the success of domestic movies such as KANG Je-gyu's *Shiri* and KIM Sang-jin's *Attack the Gas Station*. According to the Korean Film Commission, the number of tickets sold for Korean films in Seoul stood at 9.1 million, which was 36.1% of the total audience in Korea. However, in terms of real sales the total was 499 billion won, a big leap from the 295 billion won earned in 1998. This growth led to a relative decrease in the foreign market share. The market percentage for foreign movies, including those from Hollywood, slacked remarkably from the 77.5% recorded in 1998. However, out of the foreign market share, films

released through the US direct distribution line in Korea still displayed strength at 43.3%. Needless to say this is not only a phenomenon in Korea, but nonetheless it shows that the predominant direct distribution system is negatively affecting the movie culture of Korea.

There have been other variables. Box office receipts for Japanese films, which spurred concerns in the local market, were surprisingly low. Japanese films only drew 755,944 admissions, which is a mere 3% of the total market. However, the ultimate success of Japanese films remains to be seen as the second and third lifting of bans on Japanese films have now legalized popular animated films. Until now, the total number of Japanese films as well as the variety of releases in Korea was extremely limited.

The fundamental problem with these industrial indexes is that the overall performance of the Korean film industry is overestimated due to a few successful movies. The total number of Korean movie releases for 1999 is only 41, which is only 20% of the 220 foreign films that are released. In other words, the 36.1% market share is the result of a small number of movies that fought well. If this trend continues, then the industry's development will become a losing battle. Other adverse conditions have stirred up anxiety in the local scene. These include threats to abolish the screen quota, withdrawal of capital from large conglomerates, insufficiencies in film policy, and internal conflict between filmmakers.

This anxiety has led to practices that favor commercial success over such elements as creative subject matter, elaborate finishes, carefully thought-out planning — all of which



takes into consideration the demands of the audience – and artistic themes. The convergence and expansion of the distribution system has played a significant role as well. The growth of Cinema Service, a powerful distribution house that can release films in 100 box offices across the nation, has fueled deep concerns. The company has monopolized the domestic distribution line, giving rise to adverse reactions among its competitors.

In reality, the 36.1% market share results in a number of side effects. Namely, the absence of both auteurism and realism, pursuing fads and styles, the fall of artistic films, unusual fever over film festivals, monopoly of the distribution system, and adherence to the “star system” leave much room for creating an imbalance. The conflict between the new and existing filmmakers has also created a division in the film community. This sort of conflict and division may help the film industry to develop, but in many cases it is unnecessary and a waste of time. The film industry’s problems in 1999 with all its blind spots are not easy to solve as endless dialogue and improvements are needed.

#### Harmony of the New and the Old - the Directors of 1999

If the outstanding progress of newcomers is characteristic of Korean cinema for the past few years, 1999 is marked by the reemergence of veteran directors. KIM Soo-yong’s *Scent of Love*, LEE Doo-yong’s *L’Amour*, CHO Moon-jin’s *Until We Meet* were movies from older directors whom we have not heard from for a long time. Although these films were either shown only in film festivals or had short releases, they dealt with subject matter on tradition and the past. Their reemergence shows that Korean movies have lost an important heritage. The voices of these older directors convey the painful reality

created by the division of the Korean peninsula and its history.

Another piece of good news is that the directors who created a new wave in the 1980s, and who now have become prominent figures in the movie scene, have reemerged. PARK Kwang-soo’s *The Uprising*, JANG Sun-woo’s *Lies*, and LEE Myung-se’s *Nowhere to Hide* prove that these filmmakers are still both stylists and talented writers who have increased in maturity. Notably, the three directors each created a sensation in Korean movies in their own respective ways. Director LEE Myung-se’s film captured the hearts of both critics and the audience and is no doubt considered the best Korean movie of 1999. Meanwhile, Director JANG Sun-woo had yet another painful year of struggling with scandals as his film *Lies* was rejected several times by the censor board. At the same time, Director PARK Kwang-soo had a trying year, receiving contradictory receptions in both poor box office records and being awarded in foreign film festivals, such as the Young Critics Award at the Locarno Film Festival.

On the other hand, Korea’s new directors show a tendency to be inclined towards commercialism. This was caused by concentrating more on the tastes of the public rather than showing their own unique perspectives. However, the emergence of Koreanized blockbusters and action movies has helped renew interest in Korean movies. The box office hit *Shiri* by KANG Je-gyu, and MIN Byung-Chun’s *Phantom, The Submarine* have changed the atmosphere and domain of Korean movies. Industry watchers predicted a possible growth of commercially-oriented films between the vigilance of Chungmuro (Korea’s Tinseltown) and Hollywood. There was also an increase in the variety of genres. The action thriller *Tell Me Something*, the stylish horror *Memento Mori*, and extravagant SciFi *Yonggari* were examples of how new directors are looking to develop

new genres. However, excessive investment has also caused problems, such as the controversy over *Yonggary*, and director SHIM Hyung-rae's "New Intellectual" fiasco between a half-indifferent public and half-ardent supporters.

The harmony of the new and the old in the Korean films of 1999, however, brought about many changes. Young audiences of the visual generation preferred to produce films based on impressions and styles to ones based on traditional narrative structure. Controversies over the comedy, *Attack the Gas Station* (950,000 total attendance, second place), the hard-gore thriller *Tell Me Something* (700,000 total attendance, third place), the roaring applause for the action movie *Nowhere to Hide*, and the special effects used in SciFi *Yonggary* despite its weak plot all reflect these changes. In general, fast-paced and sensational movies appealed to the audience while new and experimental attempts were ignored. JUNG Ji-woo may be regarded as the only one of the young directors that harshly criticized society. He began to examine Korean society with his short film *A Bit Bitter* and later on, this theme is consistently portrayed in his feature debut *Happy End*.

#### Open Doors, Survival and Freedom of Expression - Issues in the Local Scene

Above all, "opening of doors" and "survival" were key words in judging the Korean movies of 1999. There were voices of concern over opening doors to Japanese movies. However, the first Japanese release *Hanabi* by Kitano Takeshi did poorly due to frequent exposure to the public in different film festivals before its actual release, and Akira Kurosawa's *Kagemusha*, despite being a masterpiece, failed to gain popularity.

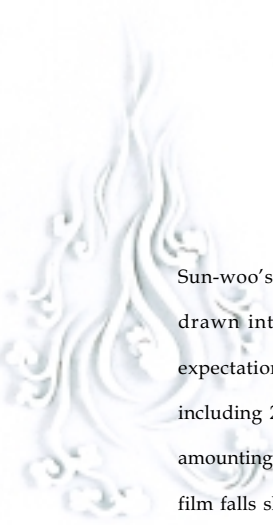
However, *Love letter* by Iwai Shunji was a major hit, creating new expectations for

Japanese cinema in the Korean market. While theaters were busy testing new material, the film community was disturbed over the question of screen quotas. The issue of survival, which emerged towards the end of 1998, gave a chance for filmmakers to unite. After negotiating with US officials over the Korea-US trade pact, the government came up with a 92-day scheme, which is a 54-day drop (37%) from the original scheme of 146 days. Nonetheless, filmmakers maintained their strong support for the screen quota, and took to the streets at Myongdong Cathedral, continuing on into an all-night strike at the Motion Pictures Directors Association of Korea. The whole event was captured on video and produced as a moving documentary.

Contrary to expectations of big hits among Japanese movies, local films suffered a groundless setback due to the controversy over the screen quota issue in the Korean-US trade agreements. However, the fight between "open doors and survival" gave an opportunity to look at the overall picture of the Korean film culture. The moment government plans to overturn the screen quota after 2002 was revealed, filmmakers immediately took to the streets. This fight has been temporarily suspended as the Korean-US investment agreement has been postponed to the year 2000. In other aspects, the inner pressure resulted in bringing together dispersed filmmakers, and created more concerns than in any other year on the self-sustainability of Korean movies. These concerns evidently prove a significant lack of governmental policy compared to the Korean film industry's increasing levels of capital and the need for contentsware for Korea's visual media culture. In this sense, the controversy over Korea's screen quota system is an ongoing struggle.

Another storm created in the domestic industry was the controversy over director JANG





Sun-woo's *Lies* and the 'Citizens' Coalition Against Pornographic Media.' *Lies* was drawn into a legal dispute in court, and the result of the meeting fell short of expectations with the audience. *Lies*, which was released on 85 screens nationwide including 20 in Seoul, drew 310,000 Seoulites and 640,000 moviegoers in other areas, amounting to over 950,000 in total. Looking at the number of Seoul admissions alone, the film falls short of being a box office hit. Sex in Korean movies emerged as a hot issue along with the suspension of ratings by The Korea Media Rating Board for *Yellow Hair*, while the suspension of the release of *Lies* resulted in abnormal sales of the pirated version over the Internet.

In fact, most Korean filmmakers spoke in unison regarding *Lies*. They continuously made speeches of support for fear of being restricted in their freedom of expression. This does not mean that they all acknowledged the production value and message of *Lies*. Amid many differing opinions, *Lies* brought up the age-old controversy over art versus obscenity, and made us realize how great the influence of the general public is. It also broadened the range of movies being imported. With the release of *Lies*, movies dealing with sex that have long been banned as taboo, such as Oshima Nagisa's *Realm of the Senses*, have been introduced belatedly.

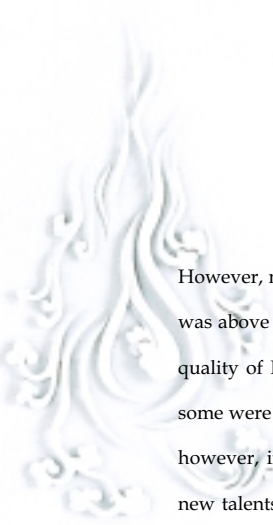
#### Success of Korean Movies and Various Film Festivals

1999 was a fruitful year not only in terms of commercial success but also in terms of quality. Following in the steps of CHO Eun-ryung's *Skate*, four short films - SONG Il-gon's *Picnic*, KIM Sung-soog's *Simultaneity*, KIM Dae-hyun's *An Eternity*, and LEE In-gyun's *The Execution* - competed in the Short Film and newly-established

Cinefondation sections at the Cannes Film Festival. There have previously been instances where Korean movies went to Cannes, but this was the first time they were nominated in the competing sections.

Among these, SONG Il-gon's *Picnic* was awarded the Jury Special Prize, becoming the first Korean movie to win a prize in Cannes. Not only was this the first award, but it also proved that Korean movies were becoming internationally recognized. The awards continued. *Rainbow Trout* by PARK Jong-won was awarded the Jury Award in the Tokyo Film Festival, while *Shiri* and *An Affair* also did well in international film festivals. *Shiri* in particular was a huge success in Japan continuing the fever in the Korean peninsula. A number of movies including *Shiri* were introduced abroad and brought satisfactory results. As the overseas market has opened up, this year can be seen as the birth of another gateway for the domestic film industry.

This new trend resulted from holding a variety of film festivals at home that have attracted increasing interest. A general stabilizing tendency has emerged for Korean film festivals from last year. Among these, the growth of the Pusan International Film Festival is most worthy of attention. Celebrating its fourth anniversary, the Pusan International Film Festival is no doubt noted as a world-renowned international film festival. Notably, the Pusan Film Festival's PPP (Pusan Promotion Plan) is playing a significant role as a gateway for Asian cinema. At PPP, where 17 projects were presented, the program provided links between foreign investors and Asian filmmakers. This provided a good example of how film festivals could do more than just present films, but provide a more practical and industrial buoy for the film industry.



However, not all film festivals aim for international fame. The greatest result of this year was above all the vigorous activities of small film festivals. They ensured the increase in quality of Korean movies. On the other hand, among those that expanded immensely, some were frowned upon due to poor organization and scheduling of events. In general, however, independent, short, and youth film festivals became a stage for discovering new talents. As if the whole country were gripped with film festival fever, there was a boom of other great film festivals this year. The success of a number of youth film festivals is the most remarkable of all. Under the banner of discovering future filmmakers, the first “Seoul International Youth Film Festival” daringly brought in teenagers, the young media generation, and proved the power of visual culture.

The heat continued past the new millennium of 2000. Chonju International Film Festival, representing digital and alternative film, opened an age of film festival renaissance. At the same time, a variety of small film festivals including the Queer Film Festival became active, and a few film festivals became more stabilized. A variety of youth film festivals including the second “Seoul International Youth Film Festival” developed greatly through the new medium, the Internet, and the activities of self-governed youth film organizations around Seoul announced the advent of the visual generation.

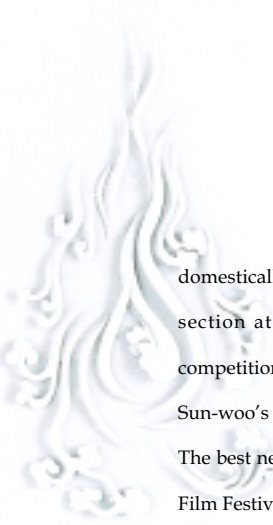
The year 2000 was also a year when Korean movies continued to move into overseas markets. Amidst the booming cultural exchanges with Japan, *Shiri* had a long run in Japan, and a variety of awards were won in international film festivals.

Short films were the most prominent. KIM Jin-sung’s short film *Where Have You Been?* won second place in the Palm Springs International Short Film Festival, celebrating its

sixth anniversary. MIN Dong-hyun’s *Eraser Wrestling* won second place in the 30th Giffoni International Film Festival, and was invited to the Norway International Children’s Film Festival this coming November.

Feature-length films made steady progress. *Peppermint Candy* won three awards - the Special Jury Award, the Asian Film Development Award, and the International Cinema Club Federation Don Quixote Prize - at the Karlovy Vary Film Festival. Above all, the four films that were sent to Cannes have received the biggest spotlight. France’s daily newspaper, “Le Monde” introduced the advance of Korean movies under the headline “The Raid of Korean Movies in International Film Festivals.” It reported, “There has been an unusual phenomenon in the 53rd Cannes Film Festival where four Korean films were nominated in different categories.” Although it did not win a prize, IM Kwon - taek’s *Chunhyang* was nominated in the main Official Competition section, while *Virgin Stripped Bare By Her Bachelors* was selected in the Un Certain Regard category, *Peppermint Candy* in the Director’s Fortnight, and *Happy End* in Critics Week. All the films presented at Cannes received much attention and favorable critiques.

Although small in size, the Deauville Asia Film Festival in France provided LEE Myung-Se’s *Nowhere to Hide* with four prizes, including Best Picture, Best Director, and Best Leading Actor. *Nowhere to Hide* was invited to and shown at the Sundance Film Festival last February in the World Cinema category. At the Udine Asia Film Festival in Italy, where a total of 55 Asian films were presented, veteran director BAE Chang-ho’s *My Heart* was introduced as the closing feature of Korea Film Week and also received the Audience Award. *My Heart* received the biggest spotlight from the Italian and European press, critics, and the audience. KIM Ki-duk’s *The Isle*, which received mixed views



domestically, was later the talk of the town after being nominated in the competition section at the Venice Film Festival. This was the third Korean nominee in the competition section in Venice after IM Kwon-taek's *Surrogate Woman* in 1987, and JANG Sun-woo's *Lies* in 1999.

The best news is the interest in Korean film festivals. In the 49th 'Mannheim-Heidelberg Film Festival' they held a special exhibition for the Korean Film Academy, and this trend is predicted to grow as Korean films become newly discovered.

#### Korean Cinema - Issues and Outlook

Above all, issues of how to achieve a record 40% Korean film market share and improving the quality of Korean films are matters of pressing concern. Depending on how solid a foundation the production and distribution system becomes, Korean cinema will stand at a turning point to progress. The film community is paying close attention to how this industrial background settles down. It is predicted that Korean movies will be characterized by diversification of genre and subject material following the prominent trends that began at the end of last year. Considering the vigorous activities of new young directors in their twenties and thirties who have been leading the domestic industry recently, "the wave of newcomers" trend is expected to flow through the undercurrents of the film community. A large-scale investment by Cinema Service, holding an unchallenged position in the domestic distribution channel, and increasing influence from Cheil Jedang's CJ Entertainment are predicted.

Already Cinema Service has plans to invest 30 billion won for producing 20 films this year, while CJ Entertainment has decided on a 15-billion won investment plan. Also,

progressive filmmakers are planning to set up an investment union specializing in films, while a united distribution company will promote film production in the post screen quota period. Film production will increase this year with the growth and stability of film financing, leading to higher competitiveness in distribution. The construction boom of multiplex movie theatres equipped with state-of-the art functions, including CGV Kangbyon 11 and CGV Incheon 14, is bringing forth innovation in the exhibition circuit. It will undoubtedly provide an opportunity for a fundamental change in Korean cinema. It is clear that films of the new millenium will grow to be a futuristic industry that combines a variety of software and hardware.



*Korean Cinema* is published yearly to promote cultural co-operation between Korea and other nations. *Korean Cinema* is designed to foster worldwide partnerships and to improve international understanding of Korean films and the Korean film industry.



**Korean Film Commission**





## Korean Film Commission

KOFIC promotes and supports the production of Korean films through funding, research, education, and training. KOFIC also strives to develop international relations and markets for Korean films.

KOFIC began in April of 1973 under the name of the Korean Motion Picture Promotion Corporation(KMPPC) and was reborn as the Korean Film Commission in May of 1999. KOFIC continues the duties of the KMPPC and also initiates new programs to further promote and support Korean films in Korea and abroad.

Chairman YOO Gil-chon

Vice Chairman LEE Yong-kwan

Secretary General HONG Seong-pyo

Chief of Seoul Studio Complex LEE Duk-haing

### *Secretariat*

#### **Planning**

#### **General Affairs Dept.**

General Affairs

Accounting

Public Relations

Contingency Plans

#### **Promotion Dept.**

Financial Support

Production Assistance

Creative Development

#### **International Promotion Dept.**

Marketing Support

International Relations

### *Seoul Studio Complex*

#### **Studio Managing Dept.**

Studio Planning

Studio Business Managing

Studio Managing

#### **Film Technology Dept.**

Developing

Printing

Cinematography Support

Technological Development

Sound Recording

Studio Operation





Korean Academy of Film Arts

**Research & Development Dept.**

Education & Training

## The main activities of KOFIC

### Promotion Department

- Financial support for development of feature films
  - Support for developmental costs after examining projects submitted by producers, directors or writers
  - Selection of 5 films per quarter, with the possibility of greater or fewer in any given quarter
- Production support for feature films
  - Contribute to numerous works of visual culture in the feature film or animation sectors, or support large work that has the potential to enhance Korean film
  - Select at least 10 films biannually (first and second half), providing a maximum 50% of full production cost and at most W500 million per film (excluding the supporting fund expenditure if the full production costs exceed revenue)
- Financing business for film copyright as collateral
  - Request of funds for a completed film or a film on release by the producer (one who has the copyright), predicated on the value of copyright, financing or a portion of involved spending
  - Support on demand (limit of 12 times per year), limited to 50% of the total production cost, maximum of W500 million per film
  - Loan period: within 6 months of final day of film release. (A written, obligatory contract to

repay, beginning with KOFIC loan).

Copyright limit: box-office profit, video sales, as well as all other sales

- Financing for films using rights as collateral
  - Maximum of W600 million loan per film for movie production, distribution and all related matters
  - Within 50% of costs, W1.8 billion per company, limit to 3 projects
  - Loan Period: 2 years from loan date
  - Loan collateral: on condition to guarantee to entrust management by financial institution
- Establishing union of investors through expansion of production capital
  - Lead investment by the general public or production investment by financial institutions, creating and designing a secure production investment fund
  - Create a union of investors with strong investment records at Business Execution Union. Investment plan to more than 50% of Korean film and animation production by Visual Investment Professional Union or General Investment Union
- Raise funds by public subscription for movie and animation scenario
  - Bi-yearly (first and second half), support of 1 film for grand prix, 2 films for second prize
  - To supply high quality scenarios and introduce awarded writers, publishing of awarded film in book form
- Support for distribution of digital feature films
  - Films shot on digital video, etc. will receive technological support to enable them to be released in conventional movie theaters, diversifying Korean film as well as heightening various sales possibilities
  - Feature films shot on digital video or on computer, regardless of genre and under 90 minutes
- Production support for independent filmmaking and short animation
  - Establish support for independent filmmaking and short animation to strengthen and diversify the industry (Feature film, experimental film, documentary, etc. with no limit on genre).

- Support production cost in advance (planning stages) as well as the completed (filming stage) production cost
- Bi-yearly (first and second half), graded support for independent film within budget
- Student film post production support
  - Support for practice films made by students attending college in film-related fields, with work recommended by the Dean
  - 50% reduction in cost if KOFIC's facilities (developing and recording) are used in post production of project
- Support for film-related organizations
  - Change from film-related organizations to film-related organization business support, mainly encouraging potential business
- Establishment of Filmmakers' Welfare Policy and buildup of revenue
  - Select appropriate businesses, and through fund-raising campaigns in the film industry, take action to expand Filmmakers' Welfare Fund
  - Push forward by short/long term business in the foundation of Filmmakers' Assembly Hall, a joint development for a harmonious film industry
- Real estate financing for movie theatre facilities as well as improvement in distribution environment
  - Establishment of specialty movie theatres (Korean film, arthouse film, etc.), support of facility repair costs and loans
  - Facility construction loans to theatres for feature film & short film only
  - Support for universal admission fee, etc.

#### International Promotion Department

- Support for subtitles, translations and printing production
  - Strengthen international competitiveness by improving the quality of Korean movies' foreign language subtitle hardware and software
  - Select work with potential overseas marketability, and perform subtitle production and printing in its entirety
- Support for presentation at and participation in international film festivals
  - Applying to festivals after creating festival ratings which assess their potential to contribute to the greater prominence and prestige of Korean film within the international community
  - Select appropriate works from all Korean film produced inside and outside Korea
  - Support for installation and management of a KOFIC OFFICE at international film festivals held overseas, promoting exchange with important figures, and providing publicity for participating works
- International film festival awards
  - Financial rewards to films selected for competition sections, or those having received the main award in its category, to encourage the production of further work, as well as awarding prizes to acclaimed work by filmmakers and actors, for enhancing national prestige abroad
- Host for Korean Film Week overseas
  - Encouraging the international exchange of visual art, with the goal of opening markets to Korean film, as well as increasing its recognition abroad
- Support for international exchange and joint conventions
  - For the effective dissemination of Korean film, arranging cultural exchanges with foreign communities as well as appealing for international solidarity

- Maintaining the Screen Quota system and supporting related organizations
- Cooperation on co-productions and joint investment
  - Expanding and opening up the overseas market by working diligently to attract foreign investment
  - Selecting projects in the scenario stage, and attempting to attract foreign participation. After verification of overseas capital investment and co-production, application of a matching fund
- Marketing support to expand overseas markets
  - Management of Market Information Centers at major international film markets
  - Support for overseas marketing and publicity in foreign film communities to promote the spread of Korean films abroad
- Publication of *Korean Cinema*
  - An all-around Korean film publicity booklet, distributed overseas to promote Korean film
- Management of Korean film marketing support fund
  - To encourage the Korean film industry's development and expansion into overseas markets, working to encourage an international view within the film industry, and support marketing expenses to encourage film exports
- Distribution of overseas marketing program
  - Film series based on Korean directors; short film collections; academic theme-based series; as well as cultural exchanges, in a package program

#### Seoul Studio Complex

- Outline
  - Total space: 1,323,107 m<sup>2</sup>
  - Floor space: 41,667 m<sup>2</sup>

- Facilities :
  - Visual production support system, including: studios, production equipment, visual special effects system, wardrobe & props, etc.
  - Tourist attractions, including : The Visual Experience Theatre, Film Museum.
- General Visual Production & Post-Production Centre
  - Latest sound recording facilities
    - Pre-mix Stage (O2R, D8000, O3D) - 198m<sup>2</sup>
    - Effects Editing, Design Room (Protools 5 ea, Kyma)
    - Foley Stage (Audio Vision, Protools) - 330m<sup>2</sup>
    - Optical Sound Recording (DA98, Nuoptics)
    - ADR Service (Audio Vision, Protools)
    - Dolby M.O. Recording I/O (MAG Dubber, Digital Dubber)
    - Final Mixing Stage (A, B, C Stage) - 396m<sup>2</sup>
    - (SSL Avante 96ch, Euphonics CS2000-48, CS3000-48)
  - Film Editing Equipment Rental Service (Steinbeck, Avid MC9000)
  - Visual Effects Production Facility
    - Film Recording Service (Solitaire III, Arri Laser Ready)
    - Film Scanning Service (Imagica Imager 3000)
    - C · G Service (Illusion, Inferno Ready)
    - 2D/3D Rendering Service
  - Film Laboratory
    - Developing Lab
    - Printing Lab
    - Color Film Analyzing Room
    - Film Inspection Room

- Management of Image Care Program operation system
- Screening Room: 154 seats, Dolby Surround System
- Camera, Lighting Equipment Rental Service
- Studio Rental Service
  - Indoor Studio (1,244m<sup>2</sup> 1 set, 997m<sup>2</sup> 2 sets, 777m<sup>2</sup> 1 set, 414m<sup>2</sup> 2 sets)
  - Outdoor Studio (99,173m<sup>2</sup> )
  - Outdoor Studio: Traditional Korean House (3,305m<sup>2</sup> )
  - Statutory Set (601m<sup>2</sup> )
- **Education and Training Programs in Film Technology**
  - Workshops on producing films
  - Exchanges in technique information and domestic film production
- **Visual Support Center facility operation and management**
  - Visual Experience Theatre: AV and 3-dimensional theatre, Blue Screen, Time Tunnel
  - Cine Art Centre
  - Statutory Studio
  - Props, Costume and Art Warehouse: approximately 200,000 articles
  - Viewing room for visitors to observe filming
  - Outdoor Studio Set
  - Traditional Korean House Woondang, etc.
- **Visual Education & Training Center**
  - Educational facilities: Multimedia classroom, editing room, sound recording studio, animation line test room, and other educational facilities
  - Educational programs
    - Movie Camp: for children and teenagers (5 days, 4 nights)
    - Animation Camp: for children and teenagers (5 days, 4 nights)

- Teacher Training Camp (acting and producing): for elementary, middle and high school teachers (8 days, 7 nights)

#### Korean Academy of Film & Animation Film Arts

##### ■ Business goal

- For the education of the Korean film industry's professional workforce, selecting young and competent persons and nurturing their abilities to enliven the Korean film industry
- Education program for the general public as well as those in the field of film study, educating on the importance of the development of Korean film

##### ■ Origin and Development

- 1984, Korean Motion Picture Promotion Corporation (KMPPC) establishes affiliate education center to train professional filmmakers: 1 year course trained 12 production majors
- 1996, 2-year course; trained 18 production majors
- 1998, 2-year course; trained 12 production majors, 6 cinematography majors
- March 1999, newly established Artistic Animation Academy, with goal to train prominent animators with originality and competence

##### ■ Education and Promotion Status

- Working to integrate education in the Film Academy (18 students), Animation Film Academy (12 students), and Acting Academy (20 students)
- Apprentice-system education based on theory and practice, enabling expert training in the visual arts
- Preparation of various educational facilities, such as coordinated multimedia
- Master Class operation: workshop with invitations to famous foreign filmmakers

- Re-education program for expert skills

Digital Sound Editing (recording), Special Visual Effects program operation

- Support aid or hold coordinated workshop for film related majors
- General public education program operation

Execution of public education related to the Teenager Visual Camp and Visual Experience Education

#### ■ Educational Period

- First Year (2 semesters): production of six Digi 6mm Films, two 16mm short films, and one 35mm medium-length film on location, with invited professors and filmmakers
- Second Year (1 semester): Individual dissertation project, production of twelve 16mm short-length films

#### ■ Graduate activity status: 209 graduates in all

- Alumni, sorted by field: 28 film directors (65 film productions), 10 professors, 4 cinematographers, 10 in skilled fields such as Recording & Developing

Including all other broadcasting and commercial graduates, more than 90% are currently involved in the Korean film industry

#### Research & Development Department

##### ■ Statistics and Policy Research

##### ■ Statistics and Research of Industrial Trends

- Industrial Statistics Research: Summary analysis on film production, profit, box-office figures
- Audience Research: Research on film viewers preference, viewing form, marketing
- Overseas correspondent operation: Understanding the quickly-changing world of film industries, and the accumulation of on-location information

##### ■ Policy Research

- Activity program for low budget film and digital film research
- International Co-production (joint production) research
- Visual media education activity program and search a better training staff
- Asian film industry status and regional cooperation program research
- Animation plan and related industry promotion program research
- Actual condition research program for Film peoples welfare system preparation
- North America and Europe film policy research
- Preparation for WTO new round and opening pressure of film industry research program
- Material collection and research on ranking classification systems use, excluding the ranking

##### ■ Scientific Research and Manpower Training Support

- Award for Excellent Dissertation: enhance research that could influence film policy
- Research Publication Support Business: support for superior research potential and publication business
- Manpower Training Support: manpower management and film persons re-education efficiency program

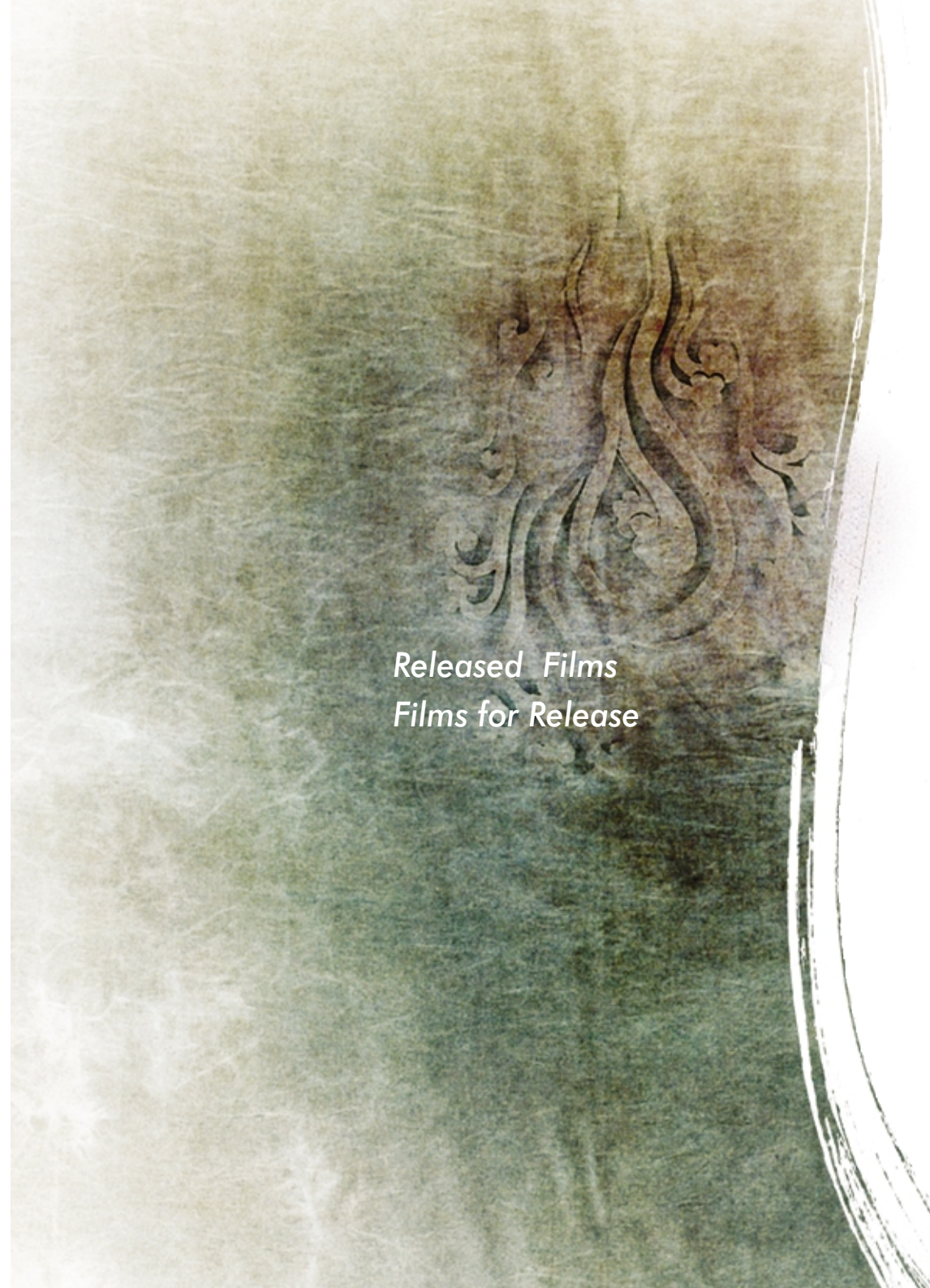
##### ■ Material Publication Issue and Library Operation

- Research publications: publication support for Korean Film Almanac, Film Statistics & Research, Policy Research Materials, Anthropology of scenario, Complete Theory of Film
- Library operation: purchase and arrangement of seminar references, reprinting, combining volumes and information availability for film research
- Informational business: collect film related statistics and record in database form, to be used for basic research





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